~~Mr. Klein~~

LANGWE JART

DADALAND/BILL GAGLIONE
1183 CHURCH ST.
SAN FRANCISCO, CA 94114 U.S.A.

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

Tøm Elling & Lømhølt Førmular Press

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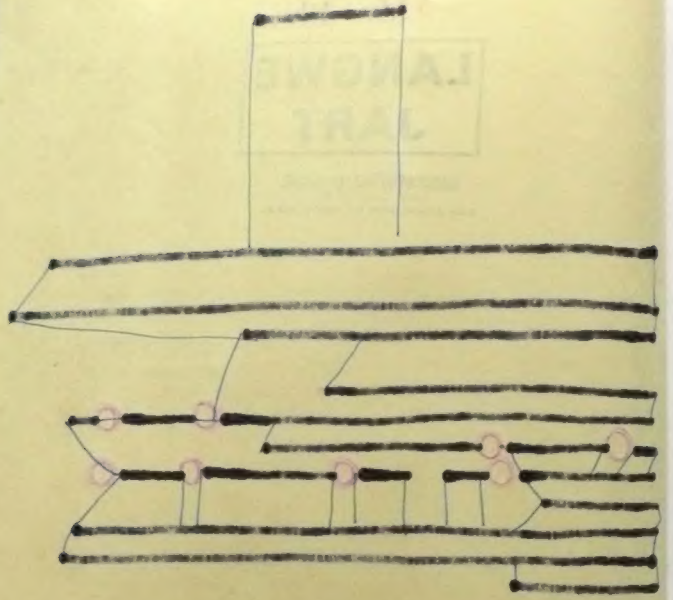
DK - 83øø Ødder

THIS IS A SPECIAL
RUBBER STAMP ART
ISSUE OF DAD(D)AZINE

LUNDADALAND



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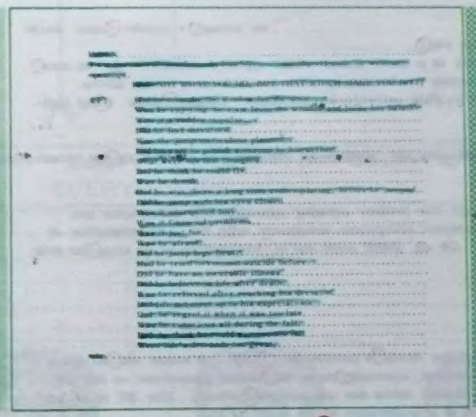
GAGLIONE 1940-2040

[redacted]

[redacted]. Let us visualize the decent, self destruction, to glide is a sorrowful, [redacted] trembling. . . . . mr. Klein glided only for himself.

"formulae" that is to say are opened by the principles of the formula. The letters are a period of time with references to mr. Klein's development, in the final product, they become mr. Klein's background, his personality, but a background and personality which can be altered by intervention in the formula-letters.

How about a photo-series where mr. Klein is dancing to the window, an infinite stream of photos, without appreciable differences, a moment drawn out to the utmost. Any part of the process will do. This kind of photo-series differs in its nature from slowmotion, it is more psychological.



Flight from the room/commend of the room
meaningless clues (I miss clues in the air
during the fall).
Instead of jumping, he throws his tapereconder
out of the window.
He takes his birdcage /literary filter
The shower is on
possibly it is a weak moments giving in/
/ / / / / / / / / / / / / / / / / /
/ / / / / / / / / / / / / / / / / /
all belongs to the room and the individual/
/ / / / / / / / / / / / / / / / / /
/ / / / / / / / / / / / / / / / / /
/ / / / / / / / / / / / / / / / / /
/////////////////////////////////

INDEX

Mirror. . . . . or principle can, as in the photo-series, be employed as a part of the action-sequence, and in this way make the present relative (make the "present" contain a series of "presents")

This "expansion" of the moment (explosion of the present) I see as something very important, yes; I see the actual jump as a symbolic attempt at replacing the "present" (flight from time and the limits of the room). A symbiosis a clash/confrontation with the boundaries of existence.

What does this tell you ? Mr. Klein took a picture of a window where he had considered jumping, with he thought about the consequences, he visited my studio. A picture detail from the reality it represents, brought back via looking up, a sensual, carnal detail, the which dreams are made of.

INDEX. . . . . we make a bystire detail while we consider the idea.
We have put him in a hotel room. How about a helper ? Ex. to send about revolutionary problems by Mao or such as a living letter.
What about the hotel's corridors, elevator, closed doors, they highring. . . . . .
. . . . . .
now that you mention the individual captured in limited space, exploition of the present.

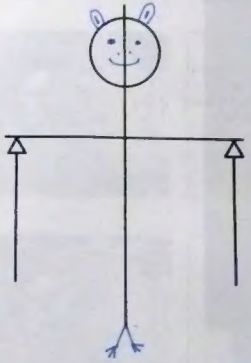
We could it, take the border leaving openings for catalogue and connect an automatic telephone-answerer with the phonenumber of the exhibition. Or we could send out a description of an unusual bed, or - no. . . . . .
. . . . . .
. . . . . .
. . . . . .
. . . . . .
Another possibility is slide projector, a TV . A nice slides room the expanded moment/investigations of dants projected on the TV. Bigger impressions from the constructed room. The TV is placed in the room and is a projection of its outdoors.

A concluding thought: While the history of science exhibits progress, the history of art does not. No work of art can surpass another. In other words, each new work of art takes its permanent place in the tradition.

ADEX

analyse dat

Index



If we look at the structure to also include the preliminaries - the rational decisions & ideas which led me to Klein to the actual moment - the fall to discard one at last that a second

X is the magic point where line and circle meet in one point.
fig. pressure of the finger on the trigger reaches the point where the shot is fired

irrational	rational
future	past

I DON'T BELIEVE THAT DADA IS EVERYWHERE.

DADA 1

DADA 2

DADA 3

The structure can in the afternoon be discussed point-for-point and rational (shaping) construction - energy - whole - symmetrical - flow without - self - positive - the desert - the wind of freedom. (spiral) direction - organic - dynamic - consistent - fragment - rhythm - suggestion - the dream of man.

Index

Dear Tom

[illegible]

GAGLIONE 1940-2040

Tom Fleing & Lonhuit Formatter Press

Process for a room where an action has happened: the room disappears outward; its boundaries are usually the situation of the objects remains.

[illegible]

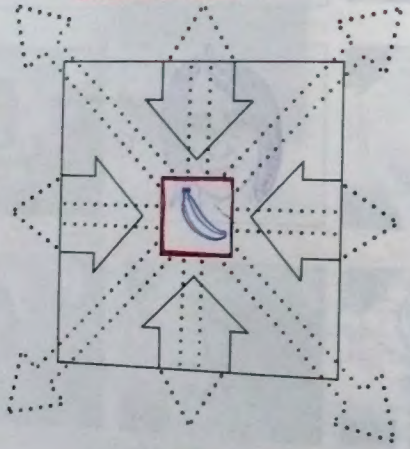


fig. 4

[illegible]

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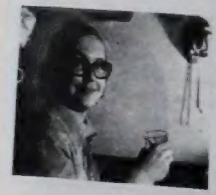
POST KUNST

ARTE CORREO

POST KUNST

ARTE CORREO



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ARTE CORREO

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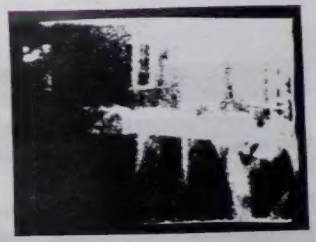


LUNDADA BANK
DEC 77.12.15

LUNDADA BANK
DEC 77.12.15

LUNDADA BANK
DEC 77.12.15

a blank page

Retouch

Text

cue 1:

[redacted]

Cue 1:2

[redacted]

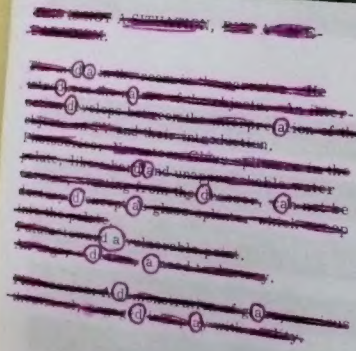
Clue

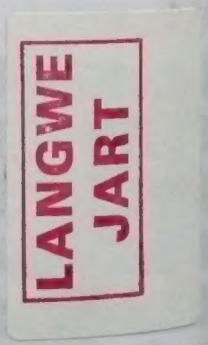
[redacted]

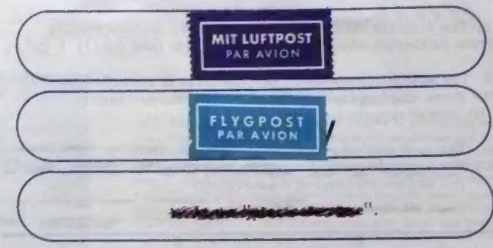
Object

[redacted]

[redacted]







[redacted]".

[redacted]

The hotel-room with clues: Unmade bed - running shower - litter in ash-tray etc.
The act: A series of photos without different worth mentioning (from here to there).
The monument: Figure made of plaster, placed in the yard under the window, with a photolamp for lighting the scenery.
Or: - Contours of a person (like photo) made in neon, placed in the yard under the window.

Video: 5 monitors placed in the hotel room.

"the dialectic is based on the conviction of the relationship or the constant union of the two sides contrast uniting, which again gives dualities, but let us now imagin a complete new kind of soccerground, where instead of two teams and two goals, we find three teams and again three goals. What will happen when the three teams start playing against each other"
(Jam)

Method - by using the material on video tapes.

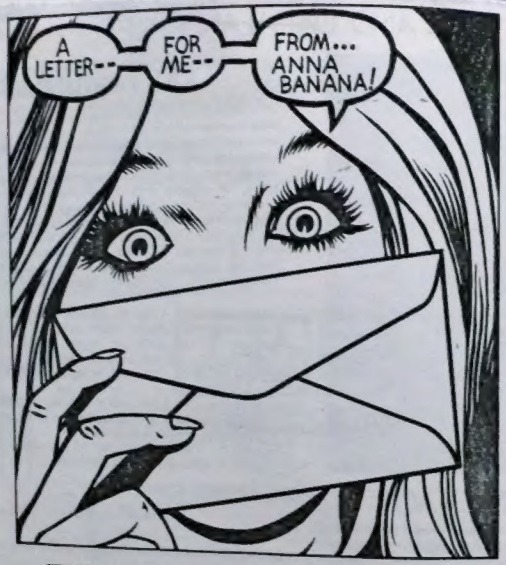
1. The epic method. The material is split up according to, ex. titles of divisions of a film and placed in sequences.

THE ROOM	THE ACTION	THE MONUMENT
First box hammer, nail and sized	Second box the nail is driven into the wood with the hammer.	Third box the result of the action for example the clues.

Fig. 1

Fig. 1

Fig. 1



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Tom Eiling & Lomholt Formular Press

You suggest mr. Klein to include a higher picture important to the end information of a labyrinth.

Imagine that

Imagine the formula in the room.

CUE: The structure is open for all ideas in order to to to

DO
NOT
OPEN

Tom Eling & Lomholt Formular Press

the photo . A man is . a monument

(see fig. 1)

13 okt. 77

A correspondance

GAGLIONE 1940-2040 Anna Banana

fig. 1

The form we choose can be an expression in the same way, an additional expression of the course.

BANAN - OLOGIE

Einführung zum 1. Teil

"In einer Bananenschale ist die BANANOLOGIE ein Vorgang, der viele Leute dazu bringt, ihre jeweilige eigene Mythologie jenseits der allgemeinen Lebensmythologie, die uns von den Massenmedien vorgeschrieben werden, zu realisieren. Meistens wird sich der Teilnehmer einer derartigen Vorstellung kaum dieser Tatsache bewußt; ihm geht es dann jeweils nur darum, ob nun der Gewinner den "100 m Rückwärtslauf" auch richtig in seinem Sinne gewinnen wird oder ob der Sieger im "Bananen-Nach-Hintenwerfen" auch "richtig" geworfen hat; es geht letztenendes darum, ob auch derartige Disziplinen olympische Disziplinen werden könnten. Sicherlich fallen den Zuschauern noch weitere verrückte Wettkämpfe ein. Auch so kann man den Geist aktivieren.

Alle meine Anregungen haben eine Aufforderung zum Mitmachen. Alle können dabei mitmachen, was mir sehr wichtig erscheint! Die Verantwortung jedes einzelnen liegt in der individuellen Aktivität jedes einzelnen.

Meine Aktionen sollen den "Wettkampfcharakter" in Frage stellen, auch wenn es manchmal so aussieht, als ob es ein Wettkampf ist; obgleich auch von "Siegern" gesprochen wird, jedoch sind diese keine besonderen Leute mit besonderen Leistungen, sondern einfach Leute, die für ihr Dasein belohnt werden. So kommen sehr auch alle, die mit mir zusammen etwas machen, auch wenn das nur in der Form des Zusehaens geschieht, das "Bananen Diplom", das verliehen wird, weil man eben da ist. Dieses Zertifikat beurkundet keine auserwählte Leistung, sondern die **Teilnahme an einem Spaß.**

Der UNSINN bekommt einen SINN in einer Zeit, in dem rationales Tun Prinzip geworden ist, obgleich eine menschliche Eigenschaft, nämlich einmal etwas Unsinniges zu tun, ebenso wichtig ist. Viele möchten an vielen Plätzen ihres täglichen Lebens einmal etwas Unsinniges tun, hier hat jeder die Möglichkeit, es wenigstens zu probieren. Der Teilnehmer meiner Aktionen soll einmal für eine Zeit aus der Konsumentenrolle des Massenmedienbenutzers herausgelöst werden, der individuelle Spaß soll einmal ernst genommen werden.

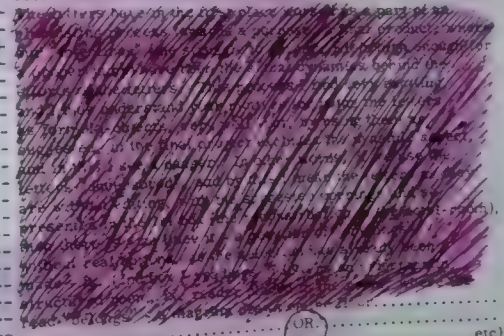
Für jede individuelle Entwicklung ist dieser Aspekt im Leben sehr wichtig. Unsere Gesellschaft wäre in vielen Dingen gesunder, wenn dieser Aspekt eine größere Bedeutung bekäme. Der Mensch kann auch lachen, der Mensch kann auch spielen.

Meine Kunst versucht, wenn auch in einem bescheidenen Maße, die verschütteten menschlichen Qualitäten des Spielens und des Sich-Freuens wieder zu aktivieren. Ich möchte Anregungen geben, damit möglichst viele mitmachen. Das ist meine Kunst".

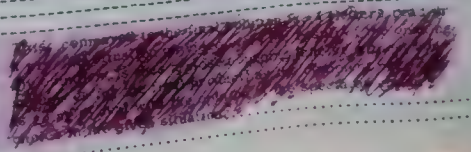
ANNA BANANA AUS EINEM INTERVIEW MIT KLAUS GROH, ÜBERSETZT VON KLAUS GROH.

CLAUS GROW

Edition & Limb Limmat Press



OR.
OR.
etc)



The converse of the plot - and the corridors of the hotel, the elevator, closed doors, and sluggish light.....
as I see it, this is about the need to set the plot (the jump) in relief.....
.....
I have toyed with the notion of expanding the room.
fx. instead of renting one room, we could rent, two or perhaps three rooms in the same hotel, fx. one on the first floor, one on the second floor and one on the third floor - the rooms should be one above the other and identical (like chinese boxes).
The rooms could serve as the "boundaries" for the various stages of the act.

fx. 1st room (1st floor) the scene of the action.....
.....
.....
.....
action/deeds could take place here with video recordings.

2nd room (2nd floor) the scene of decision.....
.....
.....
.....
.....
Here the theoretical material formulas say, do.....
.....don't material can be found (video with transmissions from the scene of the action).

3rd room (3rd floor) the scene of monument.....
.....
.....
.....
.....
clues from the act (the jump)etc.

As well as having this "limiting function", the rooms must also express, illustrate, their function.
fx. What does a "scene of action" room look like.....
What does a "scene of decision" room look like.....
What does a "scene of monument" room look like.....

Analytical draft

As formula fx.: Over the bed is a picture which can be seen in the mirror when you sit in the chair by the window.

A hotel-room on taperecorder/corrections to a hotel-room.

The eternal ring of necessities made a creative process impossible, it had to end with a jump. The necessary always returns and become intolerable in the end. (The creative is a final form).

THE REAL ROOM
THE UNREAL ROOM
The reconstruction of feeling the room.
A room have an inclination for claiming - through its objects - that it is invariable - that it is eternal like a monument in stone. It leaves a person a feeling of own value.

Petrified room that stands (to be born in a tent - what does it mean to the feeling of the eternal and own value).

The room judges the person. The person could not live up to eternity of the room, the objects sentenced him to a jump/squeezed him out.

1st room. Gets attracted, lured inside by the objects - or just placed.....
.....
.....

2nd room. Trying to see.....
.....
.....

3rd room. Gets squeezed out - the objects have judged.....
.....
.....

Tom Elling & Lomholt Formular Press

A sketch for the 'reconstruction'.

The pictures: Swarming activity - the "specialist" arrives to the scene of action - his expression in close-up - he sizes up the situation - with a professional [illegible] he makes his way to the center - the magical [illegible] - the display of the intimate [illegible] questions - measurements - notes - finger prints - details gathered like bits of puzzles - the course is reconstructed - but what is the method?

This "Saturday-night on TV" - vision I imagine a [illegible] visible, but urgent picture-puzzle, like a transparent stage set for the "On the spot" exhibition. Interest in the following structure:

The room: We rent a [illegible] hotel room - the wall in the room must face the bare and [illegible] on one of the floor - in the room I imagine "traces" of the previous tenant, fx. indentations of a body on an unmade bed - litter in the ash-tray - used [illegible] in the wash-basin etc. (these things may be obtained by looking a room without cleaning after a former tenant - otherwise we must [illegible]) - the room in the service of art helpcourses [illegible] - the room must also have a sunny window that [illegible] and from which a possible jump will seem [illegible]

By choosing a hotel room [illegible] starting-point we obtain among other things the [illegible] A room where the problem private public is [illegible] together in the room - where the [illegible] powers in the room - where reality may be described [illegible] atmosphere of the room - where the tabled part of the [illegible] - where the [illegible] conditions for galleries are avoided - and where [illegible] "story" is ideal. identification of the spectator [illegible]

The act: Here the problem is the marking of the lapse of [illegible] from here to there and besides the [illegible] suggest [illegible] the problem [illegible] by using [illegible] electric [illegible] hanging from the ceiling like points, [illegible] will [illegible] the [illegible] outlines of foot-[illegible] on the floor [illegible] with bulbs [illegible]

The choice of these, or other possibilities depends on other media [illegible] formula: Will it be appropriate to use the sections of the room as points in a [illegible] (like in a architecture-drawing where the [illegible] in the construction may be supplied with [illegible] - choice of [illegible] of alternative solutions - choice of the like) [illegible] - [illegible]

The monument: The mouth of the art - mr. Klein lying on the ground, over the left: -
Figure in semi-left made in plaster, dressed in clothes - placed in the yard under the window with a single photo-lamp for lighting the scenery (Imagine the "action" work started at one night)
The spectator should only be able to see the scenery in the yard from the open window in the hotel -room - the "dying victim" from the dressed-down to the scenery, together with the compelling object with their backside a part of the river/the expressure from the window.

The Monument: The above monument which is the result of making a "as realistic as possible" starting point for a working model "the Chinese box" the site project etc. Kleinberger's air-ship:

The Error: It is plausible that you had the idea of the hotel-room the behind. It was been a danger which it left is stored in the multitude of problems-point the shape of form - including the conventional concerns for the sake of the "story" - or as a combination of both. Your attitude with the casting/the expressions include the margin of problems in a good way, it doesn't are any investigation solution used to "animate" shape the characters of the story might be the given the top priority, this is usual shape of material and shape of time.

Note

Something which is carefully considered

Because of steady encounters

Matter of progress of development

Abandoned

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